CANADIAN

KODAK MOVIE NEWS

WINTER 1966-67

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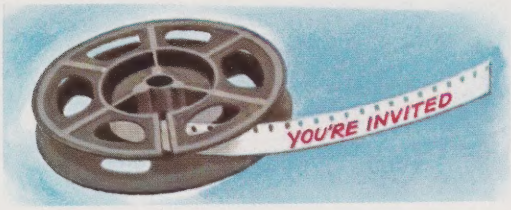
LETTERS TO THE EDITOR



COMMENTS: We purchased a movie camera and projector 30 years ago, and recorded the history of our two daughters from first steps to marriage. They now are doing the same for their families. We received this invitation to a movie party from our grandson, which we thought was a novel idea.

I use my 8mm camera to shoot newspaper headlines and news items off the TV screen. I splice this footage in with my movie record of the children growing up. In the years to come they can look back on history and events that took place in their younger days.

Q. We have a partially used 8mm film magazine (not super 8), but we're not sure how many feet have been exposed. To make sure we expose all of the first side, can we run the camera for longer than we think is necessary and not damage the film? Also, will the film still be engaged at the starting end of the No. 2 side so we can fully expose it?

A. The answer is yes for both questions. The film cannot run too far on the first or second time through the camera if the two sides of the magazine are exposed in the proper sequence. Near each end of the film, the perforations are cut out on one edge so that when this section is reached, the pull-down claw of the camera does not engage in the perforations and therefore cannot advance the film farther. When the magazine is turned over, the pull-down claw does engage the perforations on the other side and will advance the film through the camera until the cut-out section of the perforations is reached at the other end.

(NOTE: With KODACHROME *II Film super 8 cartridges, the entire 50 feet of film can be exposed without turning the cartridge at midpoint. At the end of the film, the perforations are cut out so the film does not advance farther. The word "exposed" appears in the opening on the front of the film cartridge, which is a safeguard to prevent mix-up between exposed and unexposed cartridges.)*

Q. We have several reels of 16mm movie film. Could we have them spliced, or rent a splicer?

A. Kodak does not offer a splicing service, but perhaps one of your local dealers does. Splicing is quite easy with the KODAK PRESSTAPE Universal Splicer, and you might find this the answer to your question. The splicer makes a special cut in the two pieces of film to be joined. You then apply pressure-sensitive KODAK PRESSTAPES to both sides of the film. Splicer handles 8mm and super 8 films, as well as 16mm. Less than $12.55 at your dealer's.

COMMENTS: We have been taking movies since our youngest son was born 21 years ago. We splice the films together on 400-foot reels, and each reel is for one occasion: Christmas, birthdays, anniversaries, etc. Sometimes one reel will have three or four years on it. What fun comparing growth: height for the youngsters, width for the oldsters!

Enclosed is a film strip of the moon other readers might enjoy. I used KODACHROME *II Film, Type A, without a filter and exposed the*

house in sunlight at f/22 using the wide-angle setting of my zoom lens. The moon was exposed at f/5.6 with the lens in telephoto position.

During my travels, I take a great many feet of movie film, using your processing mailers so that the films can be sent directly to my home. To an artist, it is a great boon to be able to recall via the projection screen that which inspired him to paint on canvas.

Movie Titles for 1967

A new sheet of titles is now available. For your free set, drop a post card to: Movie Titles, Dept. 6, Canadian Kodak Co., Limited, Toronto 15, Ontario.

HOW TO MAKE

Your Christmas Movie

SOMETHING TO TREASURE FOR YEARS TO COME

The secret is to tell all the story of your Christmas, and not just show the opening of gifts and perhaps the carving of the holiday turkey. It's the preparations for Christmas that help to make it memorable, and what we're suggesting is that you plan now to get movie shots of your pre-Christmas activities. Actually, Christmas Day is the climax of your holiday story, and the more completely your movie builds up to the climax, the more enjoyable it will be.

Each family has its own traditions and customs as to when the Christmas season begins for them. It might be the decorating of the mantle over the fireplace or the evergreen in the front yard. It might be baking and decorating Christmas cookies, or addressing Christmas cards. Whatever it is at your house, this is when you should start your shooting. Very possibly, your Christmas season starts when you take the kids downtown or to a neighborhood shopping center to see Santa.

It's obvious that there are plenty of targets for your camera. Now's the time to check your camera and movie light to be sure they are in good working order. And plan what you want to include in your movie to really tell the story of your own family Christmas. Since you will be shooting indoors and out, we recommend that you use KODACHROME II Film, Type A. Shoot indoors, as is, using your movie light, and you can shoot outdoors with a Type A filter over the camera lens (exposure is the same as for KODACHROME II Film, Daylight Type).

Getting ready is half the fun!

Addressing cards, trimming the tree, putting up decorations, baking holiday cookies! All this and much more takes place before Christmas finally comes. And it's the filming of these pre-Christmas activities that will make your movie so much more enjoyable when you relive this particular holiday.

Christmas Eve

Chances are there is a family tradition or two that should be recorded on film—singing carols, hanging the stockings, setting out a snack for Santa.

The big day!

From the moment the youngsters rush expectantly down the stairs early in the morning until they trudge back up to bed that night, there'll be no end of excitement and activity. See that your camera is loaded and movie light attached before you go to bed Christmas Eve.

Hints for your holiday movie

Make lots of close-ups

They add so much interest to any movie. Most cameras will let you move in to within a few feet of your subject without a special lens attachment, and with inexpensive KODAK PORTRA Lenses, you can move in even closer.

Vary your shooting angle and scene lengths

Doing this adds variety to your movie. (See page 11.)

Add outdoor nighttime shots

With your movie light, you can get shots of Christmas carolers when they stop in front of your house to sing. Other shots, such as an outdoor lighted display, can be made without using extra lighting. For this, use KODACHROME II Film, Type A, without a filter. (With all KODAK INSTAMATIC and most other super 8 movie cameras, you'll need to move the built-in Type A filter out of the way. You can do this with the filter key supplied with the camera.) If you can't take a meter reading, try *f*/3.5 for brighter displays, and wide open for the dimmer ones.

Protect cameras from cold

While outdoors, in extremely cold weather, keep the camera under your coat when not shooting, particularly if it is battery operated. Film in the camera can become brittle, and cold temperatures definitely shorten battery life. When you go back indoors, moisture will condense on the lens. Give it a few minutes to warm up and evaporate that condensation before taking indoor shots or going back outdoors. (See page 6 for more information on winter outdoor filming.)

And on Christmas Night . . . show movies!

What better time to get out the projector and screen for a personal movie show. A tradition in many homes is to show movies of past Christmases. Perhaps the one you made last year . . . or many years ago.

Now's the time to check your projector to be sure it's operating properly and that you have a spare projection lamp on hand. If your projector has been around for more years than you care to remember, this may be the time to replace it with a new one. For it is the projector that so largely determines the brilliance and detail of your movies on the screen. Whether you project 8mm or the new super 8 (or both) the biggest news is the line of dual-format KODAK INSTAMATIC Movie Projectors (see page 13). Ask your Kodak dealer for a demonstration of one of these new fully automatic models. Perhaps one of them will be a family gift under your own Christmas tree . . . ready to be put to work that night for showing your favorite films as you've never before seen them.

ON FILMING WINTER SPORTS

TIPS

FOR INDOOR SHOOTING

Sledding, ice skating, snowball fights, and skiing are all part of your family life, and you should have a movie record of it.

Your editor got a lot of good super 8 footage of the youngsters enjoying last winter's blizzard, shooting from the warmth of the family room. Other shots were made while standing inside the garage. During any snowstorm, do your shooting from some protected place where the snow won't get on your lens and blur your scenes.

Brighter-than-average scenes

Correct exposure for average subjects in bright sunlight is *f*/11-16 using KODACHROME II Film, Daylight Type (or Type A film with a Type A filter over the camera lens). However, both snow scenes and light sand are brighter than average and reflect more light, and you should close your camera lens one full stop. If you have people in the near foreground who are of primary interest, close the lens only a half stop.

Shooting over snow or sand and water are occasions when a Skylight Filter, for Daylight KODACHROME Film, can be useful to offset the excessively bluish tinge that tends to be present. (The Type A filter does the same job for you when you're shooting outdoors with Type A film).

We've always said that indoor movies were as easy to take as outdoor scenes. Some readers have written that they think shooting indoors is easier. Load your camera with Type A KODACHROME II Film, attach a movie light, check the guide on the light bar or film instruction sheet, and shoot. The distance of the lights from your subject is what determines the correct lens opening. Electric-eye cameras automatically take care of the lens setting indoors as well as outdoors. They even compensate for any loss of illumination when your photo lamps have lost some of their output.

Photo lights not harmful

When shooting during the day, draw the curtains to shut out as much daylight as you can. And, day or night, avoid photoflood reflections bouncing off windows or mirrors back into the camera lens. For close-up shots, it's usually better to use your camera and movie light separately. (Super 8 camera users, remember to remove built-in filter using filter key.) That way you can move in really close and have the light back so it doesn't shine too brightly in your subject's eyes. Photo lights are not harmful, but they are bright. The trick is to turn them on a few moments before you're ready to shoot, and aim them at the ceiling or walls until the persons are accustomed to the brightness.

What do you give them for their very first camera?

A Kodak Instamatic® Camera!

Because it loads instantly and is so very easy to use (no settings). It takes terrific pictures—color or black-and-white. Pop on a flashcube and take four flash pictures without changing bulbs. Complete KODAK INSTAMATIC 104 Outfit, with camera, KODACOLOR-X Film and flashcube, less than $24.

What do you give them if they already have a camera?

A Kodak Instamatic Camera!

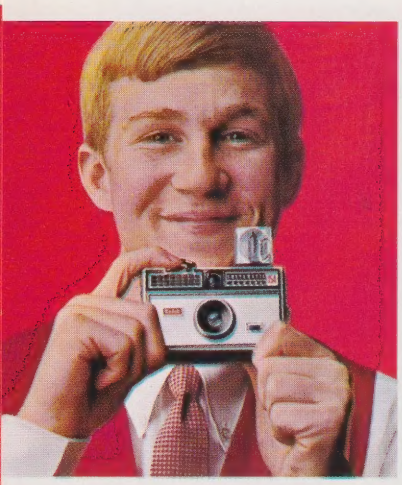
Because they'd rather *load instantly*. And you have six compact models to choose from, with a wide range of automatic features and prices. The KODAK INSTAMATIC 404 Camera (above), with motorized film advance and electric eye, in a complete outfit with KODACOLOR-X Film and flashcube, is less than $76.

...and if they already have a Kodak Instamatic Camera?

A Kodak Instamatic Movie Camera!

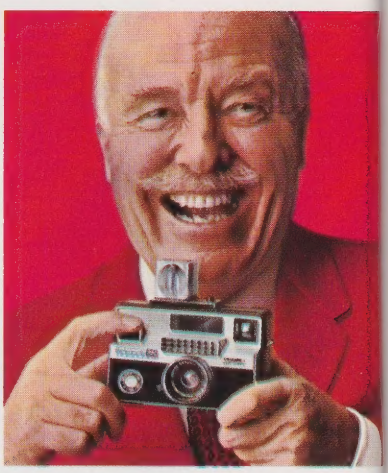
Because they want to save the *action,* too. They'll load instantly—no threading, no fumbling. And no winding—these cameras have battery drive. This is super 8, the new way to better movies—(clearer and brighter on the screen). KODAK INSTAMATIC M2 Movie Camera (above), less than $50.

Give them what everybody loves to get–a Kodak gift!



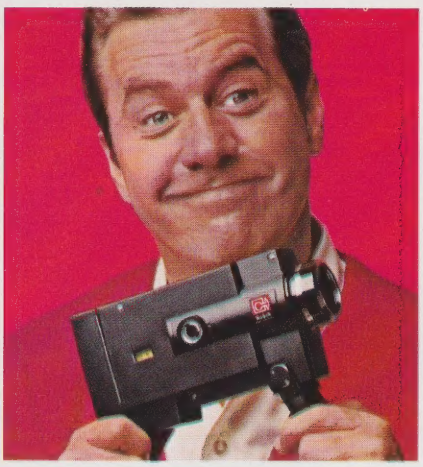
Loads instantly—just drop in film cartridge and shoot clear, sharp pictures. Spring motor automatically zips film ahead and rotates flashcube after each shot. No settings or adjustments to make. Complete KODAK INSTAMATIC 154 Outfit (with camera, KODACOLOR-X Film, flashcube and batteries) . . . for less than **$37.**

Dependable as gravity, this is the jamproof color-slide projector. Gravity lowers each one of their slides gently and surely into place from the horizontal, spill-proof tray. Never a chewed-up slide! And never any embarrassing holdup during the show. Your choice of three models: KODAK CAROUSEL Projectors, from less than **$108.**



Loads instantly—and does practically everything for them automatically. This superb precision camera has motorized film advance, coupled rangefinder, extra-fast *f*/2.8 lens, action shutter to 1/250, automatic electric-eye exposure control, and flashcube convenience. A great gift! KODAK INSTAMATIC 804 Camera, less than **$169.**

Loads instantly and takes great super 8 movies! Automatic exposure control—even while they're shooting. Battery power drives film—no winding. Fast, fixed-focus *f*/1.8 lens for exceptionally clear movies. KODAK INSTAMATIC M4 Movie Camera . . . less than **$90.** KODAK INSTAMATIC Movie Light for indoor shooting, less than **$27.**



Loads instantly—takes *spectacular* super 8 movies. Fast *f*/1.8 lens zooms from 12mm wide-angle to 36mm telephoto while they view through it. Electric eye controls through the lens too, for highest accuracy. KODAK INSTAMATIC M6 Movie Camera . . . less than **$200.** Model M5 zooms from 13mm to 28mm . . . less than **$160.**

Perfect choice for the super 8 projector they'll need to show super 8 movies! Lets them show any scene at normal, fast, or slow-motion speeds —forward or reverse. "Still" projection, too. Brilliant illumination, automatic threading. KODAK INSTAMATIC M70 Movie Projector . . . less than **$200.** Other models from less than **$80.**

Prices subject to change without notice.

All Kodak gifts say, "Open me first," and save your Christmas in pictures. And remember: The ideal gift for every Christmas stocking is dependable Kodak film—KODACOLOR for color snapshots, KODACHROME for slides or movies.

How many seconds make a scene?

This depends on the subject you're shooting, and how long you would like to see it on your movie screen as shot from one spot. Some scenes require much more shooting time than others. For example, an overall shot of Niagara Falls could run 10 or 15 seconds or longer, while close-up shots of family members watching the Falls need only be 3 or 4 seconds each.

The length of some scenes is dictated by the length of the action you're recording. A football play. An athlete pole vaulting. Youngsters sledding down a hill. There's no set length for movie scenes any more than there is a set distance from camera to subject.

By varying the scene lengths and by shooting subjects from different camera angles and positions, you add a sense of liveliness and interest to your movie. The shorter shots and those made from different distances add up to a story-telling sequence. For example, in shooting your Christmas movie, get down on the floor with your camera to get some shots of the youngsters opening a special present or playing with one of the new toys. Get several short shots, including a close-up of Mother opening her "big" gift. Then back up for a longer shot of her showing it off, trying it on, etc.

There's no need to figure exact seconds in timing your scene. The tempo or pace of your film comes from variations in scene length, plus changes of field of view and of camera angle. All this gives you the must "story" for the amount of film you shoot.

What's needed for editing?

A little time, mainly. And an inexpensive splicer and the large reels onto which your films can be wound. It helps if you have a rewind, also inexpensive, and editing is even easier and more fun if you use a viewer. Every super 8 and 8mm movie projector will accept at least a 200-foot reel, and every 16mm projector at least a 400-foot reel. Assembling your short spools of film onto larger reels not only lets you enjoy longer, uninterrupted showings of your movies, but it gives you the opportunity to improve your movies by cutting out any badly exposed or poorly focused footage. Scenes that are too long can be shortened. And, equally important, your films are protected in boxes or film cans for safe storage and long life.

There are two basic types of splicers. One uses film cement to weld lengths of film together, and the other makes dry splices using small pieces of pressure-sensitive tape. If you haven't done any splicing or only do it occasionally, you'll find the dry splices easier and more convenient. The KODAK PRESSTAPE Universal Splicer will make dry splices on super 8, 8mm, and 16mm film. Pressure-sensitive KODAK PRESSTAPES are applied to both sides of the film giving you a smooth splice. No water, no cement needed.

How long do batteries last?

Generally speaking, one set of alkaline batteries will power up to 20 rolls or cartridges of movie film at normal speed. (Zinc-carbon type batteries should be used only in an emergency and never when the temperature is below 55 degrees.) Battery drain is increased and life is shortened when filming at faster speeds or under low-temperature conditions. It's a good idea to replace camera batteries once a year, even though they may still be functioning properly. If your battery-powered movie camera stops running, or your still camera suddenly won't flash, chances are the battery and camera contacts have become coated. This is quite common since atmospheric conditions can cause a white or invisible film on the contacts of a perfectly good battery. The solution is quite simple: Polish the contacts using a rough cloth. If this doesn't do the trick, have your batteries tested, and refer to your camera manual to be sure that they are properly inserted.

NEW SUPER 8 POWER ZOOM CAMERA

KODAK INSTAMATIC
M8 Movie Camera

- **Instant, drop-in loading**
- **Power zoom: 9.5 to 45mm**
- **Multiple filming speeds**
- **CdS electric eye**
- **Reflex viewing**
- **Battery drive**

This versatile, deluxe camera is a joy to handle and use. An electric motor provides power for extra-smooth zooming from 9.5mm wide-angle to 45mm telephoto shots. An easy-to-use knob lets you zoom manually or preview your scene at any or all focal lengths. You view through the lens—no parallax at any distance. The f/1.8 zoom lens focuses from 4 feet to infinity.

Three AA-size alkaline batteries (extra) power the film through the camera at 9, 18, 24, and 32 frames per second; also single-frame exposures for animation. An auxiliary battery case (supplied with camera) holds three additional batteries, and this extra power extends the life of the batteries, especially when filming at the higher speeds and at lower-than-normal temperatures.

The battery-powered CdS electric eye, located behind the lens, assures properly exposed movies **at all filming speeds.** Many, many other features. Ask your Kodak dealer for a demonstration. Less than $300.

Loads Instantly using super 8 KODACHROME II Film cartridge. This automatically positions the built-in filter and sets the CdS meter for the ASA speed of the film. You can shoot the full 50 feet of film without midpoint film flip-over. The 50% larger picture area of the super 8 film format gives you sharper, clearer, more colorful movies than does regular 8mm.

Super 8 movies can be shown only on KODAK INSTAMATIC or other super 8 projector.

Price subject to change without notice.

2 NEW combination projectors for showing both super 8 and regular 8mm films

Budget price!

KODAK INSTAMATIC M65 Movie Projector

Here's a fully automatic model that not only threads and projects both super 8 and regular 8mm films, but it rewinds the film for you. And it's priced at less than **$130.** You just feed the film into the automatic threader and sit back and enjoy the show. At the end of the reel, the film is rewound automatically at high speed–200 feet in 30 seconds.

Moving a single lever on the side of the projector adjusts the mechanism to accept super 8 or regular 8mm movies. And you can tell at a glance which one the projector is ready to load.

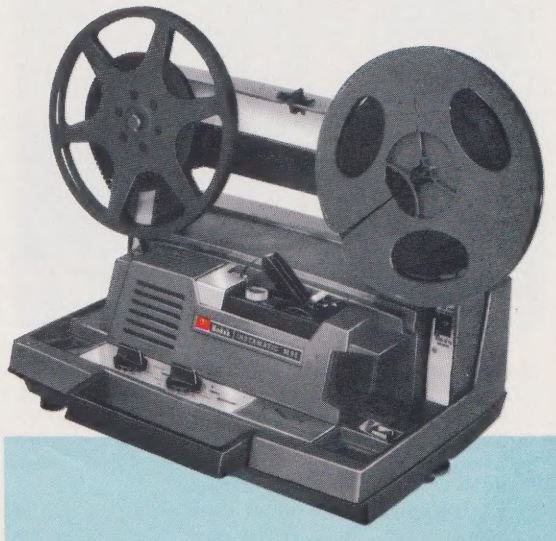
Has fast 22mm *f*/1.5 lens for big, sharp, bright screenings. The projector is compact–easy to carry, easy to store. It is self-cased with a handy preview screen in the cover. Cover also provides storage space for power cord and 200-foot take-up reel (supplied).

Less than $130.

Top of the line!

KODAK INSTAMATIC M95 Movie Projector

If you're looking for an exceptionally brilliant projector that will handle both super 8 and regular 8mm films and is loaded with features, this is the one to see. You can show any super 8 or regular 8mm scene at fast (54 fps) or flickerless slow (6 fps) motion as well as normal (18 fps) projection speed–forward or reverse–all at the same brilliant illumination. "Stills," too! You can switch back and forth as often and as fast as you wish. Flip-top cover swings into position instantly, spindles ready for loading. Fully automatic threading, right onto the 400-foot take-up reel. The new low-voltage projection lamp provides exceptional light output; has heat-reflecting filter to protect your film. The M95 projector is available with ultra-fast 28mm *f*/1.0 lens; with big-screen 22mm *f*/1.5 lens, and with 20 to 32mm *f*/1.5 zoom lens.



From less than $280.

Prices subject to change without notice.

Good Shots

8 mm • super 8 • 16 mm

1

2

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1. **Rev. Ernest Fujinaga**—An interesting 8mm shot of a Japanese doll taken with zoom lens from about six feet. f/5.6 exposure.
2. **Mrs. Sanford Fisher**—To make this title shot, she pasted white numbers on a Christmas ornament ball. Taken indoors with automatic 8mm camera.
3. **A. L. Binenkorb**—A bullfight scene in Madrid shot at normal speed, giving enough blur to emphasize the action. Lens opening, f/11, 16mm.
4. **William Cann**—Daughter was on a "treasure hunt" and father quickly got his 8mm camera in action. f/2.8 setting using Sun Gun movie light.
5. **William Rosselli**—Photo light was placed over the baby, who was lying on the kitchen table. Lens setting, f/5.6, 8mm.
6. **Thomas Massett**—Taken near sunset using telephoto lens. Sun was shining on meadow, but deer were in shadow of woods. f/5.6, 16mm.

Just about every movie fan has a "good shot"—one he's especially proud of and would like others to see. Send it in—8mm, super 8 or 16mm KODACHROME II Film clips! Close-ups and scenes of simple composition and contrasting colors are best. And, of course, they must be sharp. Five 16mm, nine super 8 or 8mm frames are enough—a fraction of a second's screen action! Address "Good Shots," CANADIAN KODAK MOVIE NEWS, Canadian Kodak Co., Limited, Toronto 15, Ontario.

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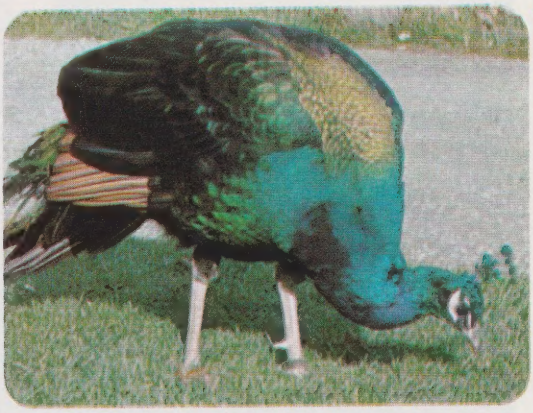

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7. **Edward Pacynski**—These hula girls are part of the Kodak show in Hawaii and he added this 8mm scene to his vacation movie. f/8.

8. **Mrs. Frances Beraud**—This ice skating figure was one of her Christmas decorations, which added a colorful touch to her holiday movie. 16mm.

9. **Rick Hafer**—This shot is from his movie "David and Goliath" which Mr. Hafer filmed for showings in local churches. f/11-16. 16mm.

10. **Robert Giggar**—Water beads from rainfall were still on the poinsettia when this close-up was made. 8mm shot taken at f/2.8.

11. **Floyd Gilmore**—Sterling Forest Gardens near Tuxedo, N.Y. was where Mr. Gilmore spotted this subject for his 16mm movie camera. f/11.

12. **Wolfgang Bayer**—Mr. Bayer did a little hunting with his camera while at Yellowstone National Park. Telephoto shot at f/5.6. 16mm.

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KODAK INSTAMATIC M6 Cameras were presented to the 1966 Stanley Cup champions, the Montreal Canadiens, as gifts from the NHL and the winning club. At left team captain Jean Beliveau accepts his camera from J. David Molson, President of Le Club de Hockey Canadien Inc.

Cameras fit for Champions

A brand new KODAK INSTAMATIC M6 Movie Camera was one of the rewards reaped by each member of the Montreal Canadiens for winning the Stanley Cup during the last National Hockey League season.

The instant-loading, super 8, zoom cameras were presented to the Canadiens on the opening day of 1966-67 training as gifts from the National Hockey League and the winning club.

J. David Molson, President of Le Club de Hockey Canadien Inc. and the Canadian Arena Company made the presentation to team captain Jean Beliveau.

The names of the players were gold lettered on the 29 camera cases.

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